

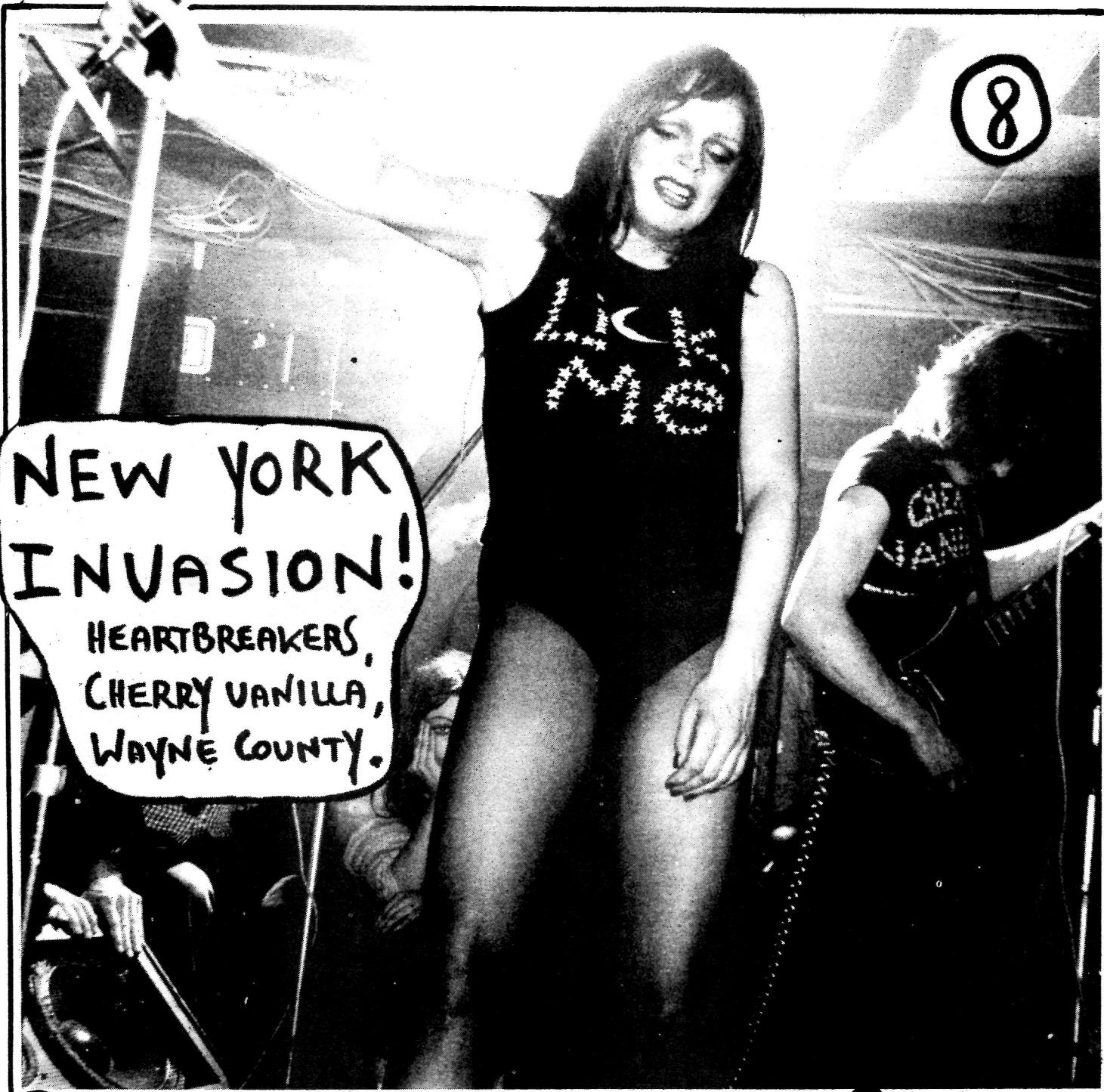
# SNIFFIN' GLUE...

30p

AND OTHER ROCK 'N' ROLL HABITS FOR PEOPLE  
WHO THINK IT'S HIP TO READ THE "IN" MAG.

MARCH 1977.

In this issue we completely up the wall. There's mistakes everywhere, just like SG 1!



BUZZCOCKS - THE JAM - THE CLASH.

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# John Cale

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The Boys

# THE JAM

Interview with Paul Weller of the Jam.

Paul: A lot of people come to see us, right? They know what we're about, they know what we're heading for. Alright, we play some sixties R&B numbers... so fucking what? So do the Sex Pistols!

SM: What's your ambition?

Paul: To get somewhere so I can... so people can recognise me and respect me and I can get my views across but not force 'em on people—which is what you want—the way you're talking. You can't force anything on anybody.

SM: You've got to make people listen to ya. That's what you're up there for in the first place.

Paul: Now and again you have the audience just standing about. How can you communicate like that? Then again, the last time, we had the audience right at the front so we were nearer to 'em. They could touch us and we could touch them.

SM: Do you like to do songs to perfection when you're playing?

Paul: Well, you've got to, you've got to!

SM: I don't think you've got to in a sense because it's all been done before. You know, like the Who, Kinks and Small Faces—when their songs were really fresh and original.

Paul: Well, let me tell you. You may think we're professional but compared to a lot of bands we've still got a long way to go and that's another ambition, it's another...

SM: Yeah, I know that but it's not so much as your technicality but your meaning—the feeling behind your songs...

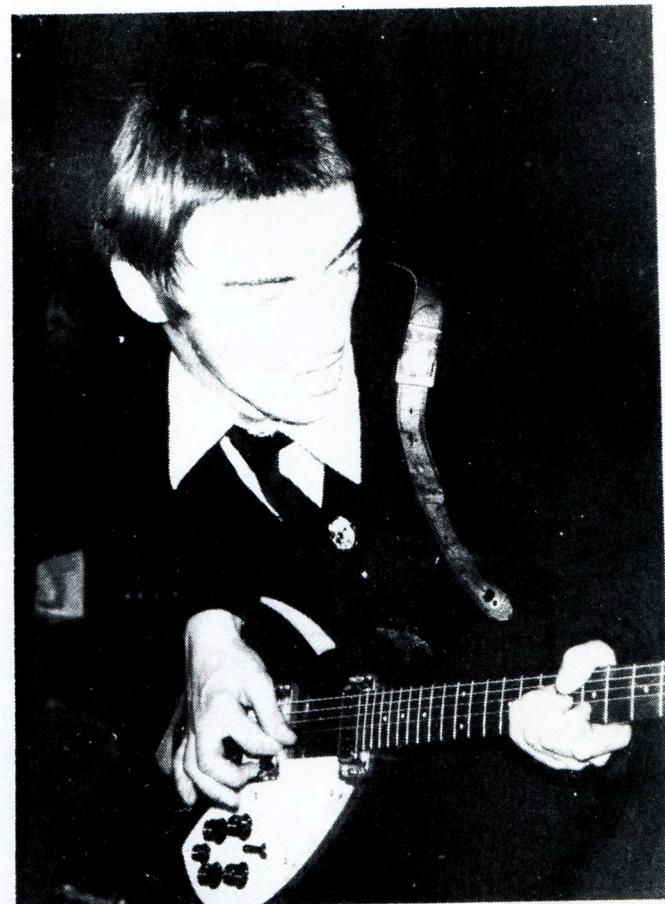
Paul: Yeah, well all I can say is that I respect what you said but we know what we're doing, my songs are all positive and relative to today, right? What can I fuckin'say, you know? I mean, if you don't dig us you don't dig us... that's fair *you* enough.

SM: You're great musicians but you could do so much more.

Paul: Yeah, well we don't care about the "great musicians" bit, we wanna be a group. A part of the people.

SM: I just can't help feeling that your image is what you think rock should sound like, rather than be yourselves.

Paul: I don't think that at all! On the contrary, I think that a lot of the bands about now have got an image of what a punk band should be—going on stage and singing about how bored you are, shouting and that, standing up and looking bored, you know? A sort of blank look—it's absolute shit! You go on stage and be some-



WELLER.

thing, you jump about, right? Do what you wanna do. Which you can't deny, we don't do.

SM: Well, you did at Ronnie Scott's—that was just incredible! Tell me this, why did you burn 'Sniffin' Glue' on stage at the Marquee?

Paul: Because of what you wrote about us. I thought it was a load of shit and I didn't dig that sort of crap, you know?

SM: Why did you think it was a load of shit?

Paul: All this "laid back" bit, you know, and "no direction". All the kids know what direction we're heading and we know where we're heading and if he don't then that's his tough shit.

Harry (hanging around): What direction are heading for?

Paul: For progress, something a bit bigger, something a bit better than the 100 Club and safty pins. Something that can be recognised. I mean, I don't dig hippies but they achieved something in the sixties, right? They brought about a little more liberal thinking, right?

SM: Yeah, well if it wasn't for them we wouldn't be as we are today.

Paul: Yeah, right, that's true. I mean, 'cos after everything collapsed there was a lot of apathetical people around. I know the words a bit trendy but that's what happened. A lot of people were scared to try something new again 'cause they thought it was gonna throw but nevertheless the hippies did achieve a certain amount

of liberal thinking for political parties these days. A little more progress, not much but a little more and that's what we should be trying to do. Something a little more positive, right? We're all standing around saying how bored we are and all this shit, right? But why don't we go and start an action group up, help the community? Now, how many people can you see getting up off their arses—not fucking many!

TOO SERIOUS.

SM: Anyway, the reason we put that in about you being "laid back but tight" is that a member of a great new-wave band (GX) saw you at the Roxy and thought you were so tight that he "might as well give up playing"—which is exactly what it's not all about. I mean, tightness is nothing.

Paul: Don't you think that's great. Next time they're gonna be tighter, it's great. We can get some good tight bands behind us so nobody can say our music's shit. We can say—look we've got some good bands, right? They're as tight as any fucking thing you can turn out. We've got some tight politics, some tight thoughts, right?

SM: Yeah, but it's not just about tightness!

Paul: Course it is!

SM: But ELP and that. Led Zeppelin and the London Philomonic Orchestra are tight!

Paul: Yeah, but I thought we were supposed to be forgetting them. Who cares about how tight they are, fuck that lot! I'm talking about how tight we are! Fuck them, they're nothing to do with us, we don't know 'em

SM: Alright, what's the difference?

Paul: 'Cos we are about us now-US—all the kids now and they're about generation, I don't know, second or third above us—they're thirty year olds. I mean, the bourgeois right, you've got your car, your mortage, you've got your three kids right? It's a case of being cool to see Led Zeppelin or Rod Stewart. We don't care about that, let's forget that.

SM: So you say, your tightness is on a different level because it appeals to kids?

Paul: Course we're on a differant level, we're building our own—we're building it up, well...we're not, but we should be.

SM: But what is it building up to?

Paul: I don't know! The scene's progression, it's from walking about looking stupid and that, and people putting you down to getting respected and people saying they've got some ideas...let's listen to 'em.

SM: Would you say that by this way it's pretty possible that you're gonna end up exactly like Led Zeppelin?

Paul: Course you are! That is age. That is progression—when I'm thirty I don't want no eight year old kid looking up to me. Go out and start his own thing up, you know, forget about me—which is how it should be—you've gotta have progression in life. You know? I mean, there's a little slogan "solution is evolution", which—I think—sums it up. The only solution we've got is evolution to every problem as time goes on, you know? We've got to forget about the future, forget about the past. At the moment we've got to think about the present. We've got to build up the present and then maybe, we can think about the future...and we'll advance the future. But let's forget it for a while, let's build up now. Let's get something together now, we've got nothing at the moment, nothing at all.



FOXTON.

LIVE JAM!

Nobody could hate the Jam tonight. The Roxy Club wasn't packed but it still had a great atmosphere about it. By the time the Jam jumped on stage we were really ready to give 'em a listen. Right from their first number, 'Understanding' you could tell it was gonna be a good gig.

The Jam wern't distant tonight, they were with us all the way and we loved 'em. They had that early sixties feeling and made it sound raw and fresh. Not one riff or chord seemed laid-back—it was

a spontaneous feeling of energy all the way

The Jam are a band of moods. One night they can be so laid-back that you fidget almost to sleep, you're so bored and another night they're so edgy they almost knock you off your feet. They can make their songs seem very special when they're on top form. They throw themselves right at ya. The feeling's so strong it captivates ya life and sweeps ya as high as you're worth. The Jam can be absolutely brilliant and tonight they were fantastc.

The three of 'em fitted the small stage perfectly. With everybody pogoing at the front, peering from the back we could see Rick's white looking face in the dark staring through his usual dark shades-like a Steve Harley lookalike or something. It's funny to see him casually watching us as if he's doing nothing with the drums when all the time he's pummeling his kit with perfect beats. He plays by instinct without looking, as though he was born sitting there. But even if Rick didn't look afire, Paul did!

We're so used

to seeing the Jam in suits that you couldn't imagine them in anything else-it wouldn't seem right. Paul is definitely the frontman of the group and yet there's not much movement from him. Still, the stage is packed with high-energy and enthusiasm.

Paul whirls out chords with meaning and precision but things change. Without a moments breather comes 'Change My Address' and immediately Paul's shaking so violently to the songs tempo that he's head's almost coming off. Madness breaks out both in the band and with us. The whole stage is shaking and the front erupts.

It's about time they stopped spoiling their set with all that tuning up. Tonight they were getting on with it and this was the result. They were proving to us their ideas, they were themselves tonight and we believed in 'em. They wern't lost and the did not waste time pissing things up for themselves by stopping to tune up. The excitement wasn't broken up. The enjoyment was continuous and accumulated bringing a lot of great climaxes to their set.



"BUCK".

The hot tempo shakes us into a frenzy during 'Slow Down'. But there's room to breath and enjoy the band at their best. The positive vitality, the speed, the meaning and feeling behind the beat is fresh and invigorating. You just can't stand still, you just don't want to go away. You know

that this is exactly what you want from music. You know it's what you came for.

"One, two, three!" - Bruce joins in vocal strength for the high-energy beat of "So you think you've got it sussed! So you think you've got it all worked out! Whatever happened to the great empire?".

After the cheering dies down Paul calls out "We are gonna take a short break" but before they do, 'In the City' finishes off one of the best sets the Jam have played.

When they're at their best this band are a killer!

I hope their deal with Polydor works out 'cause it would be great to be able to play some of their songs at home in my house.

I forgot, that the bands names are Paul Weller-guitar, Bruce Foxton-bass and Rick Buckler-drums.

Steve Mick.

ALL PICS. BY H.T. MURLOWSKI.

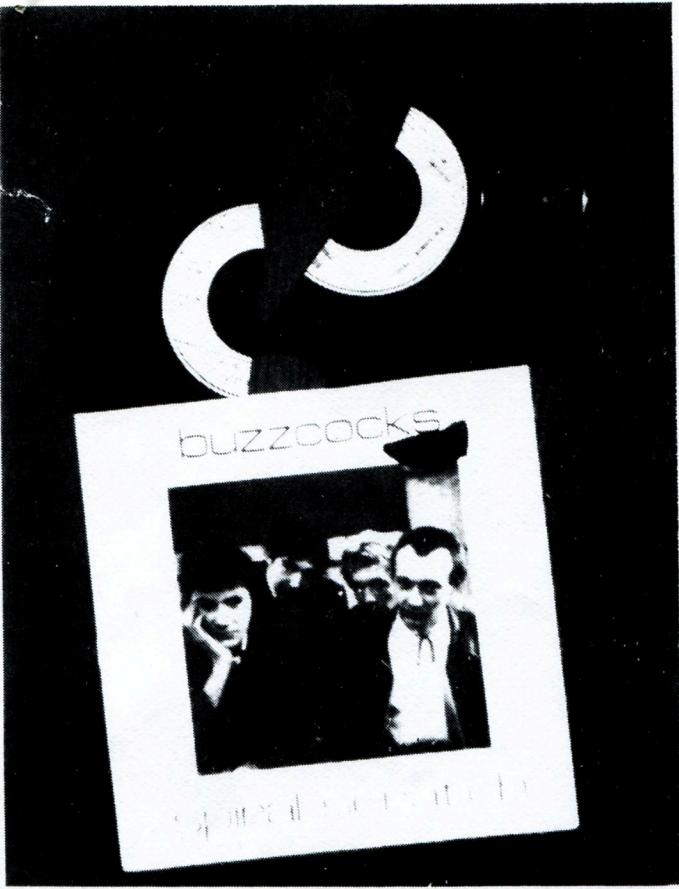
## ELVIS COSTELLO

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ON STIFF  
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70p  
32 ALEXANDER ST.  
W2.

We at STIFF  
say, "ELVIS IS  
King!"





### BUZZCOCKS BREAKDOWN

"I bin waiting at the supermarket,  
 Standing in line with the beans(cash up),  
 I bin waiting at the post office,  
 For sticky pictures of the queen  
 (stick up),  
 Now I'm waiting for you,  
 To get yourself ready(make up),  
 Thinking to myself:  
 Is this what they mean by going steady?  
 (break up),  
 I bin waiting in the waiting room,  
 I bin sitting in the sitting room,  
 Now I'm whining in the dining room,  
 Gonna forget what I came for here  
 real soon,  
 I said-  
 Time's up and me too,  
 I out on account of you".  
 ('Time's Up').

Howard Devoto—"I just hate physically waiting. I'm very undisciplined in that way. I wrote the first line at Safeway's when I wanted to buy just one item and I had to wait ages to pay for it at the cash register. It wasn't beans, actually it was bananas. Then I went to the post office. Then I imagined I was going to my girlfriends and I would have to wait for her too. I kept thinking, there isn't all this time to waste, there's stuff to be done. I made up the second verse completely but it might as well be true. That stuff about "Time's up and me too" was

going to be about, like, when you've been waiting for really ages like a Buddhist waiting 20 years for nirvana at an extreme. Maybe that's not exactly waiting. Maybe they don't wait. Anyhow, you lose the idea of time, so I wanted the idea of the suspension of time in the command—"Time's Up" and the suspension of belief in self. But it never worked out, so basically it's just a song about being pissed off at spending so much time waiting".

Even though Howard Devoto always struck me as being a weird guy, I must admit to being shocked when I heard that he'd left the Buzzcocks. It seemed to me that Devoto needed some form of expression. With the release of their EP-'Spiral Scratch' and heavy interest from a couple of major record companies the Buzzcocks have got the chance to break into bigger things which means bigger audiences, bigger responses etc.

The band are already sorted out. Lead guitarist-Pete Shelly is now singing lead vocals, Steve Diggle has switched from bass to rhythm guitar, John Maher is still on drums and there's a new guy-Garth-on bass.

Their first gig-at Harlesden last week-was really good. Vocally they were slightly weak but the music made up for it. With Diggle on guitar, Shelly had time to play some really neat solos. The numbers they played were 'Time's Up', 'Breakdown', 'Friends Of Mine', 'Boredom'(all from the EP), 'Orgasm Addict', 'You Tear Me Up', 'Get On Our Own', 'Love Battery' and four new numbers-'No Reply', 'What Do I Get', '16 Again' and 'Fast Cars'.

I'm sure the band won't miss Devoto and I can't help thinking that he made a mistake. He said in a statement that he "don't like most of this new-wave music. I don't like music. I don't like movements". So why didn't he try to change it all. The Buzzcocks are one of the most important bands in the new-wave, they've always been out on their own.

The EP will always be great to remember Devoto with but I hope the new Buzzcocks get better and better. We've got to think of the future.

Mark P.

"Now there's nothing behind me,  
 And I'm already a has-been,  
 My future ain't what it was,  
 I think I know the words that I mean,

You know me-I'm acting dumb,  
 You know the scene-very humdrum,  
 Boredom-boredom-boredom".

('Boredom').

All lyrics © New Hormones.



## NEW YORK INVASION

Even though the New York new-wave/punk acts are a lot lighter than ours no one can deny that they've brought a lot of fun into a scene that was becoming slightly too serious with itself. With the New Yorkers you know what you're getting-good ol' rock'n'roll at its best. No hang-ups, no political overtones just energetic rock music.

The first NYC club act to make a mark over here were the RAMONES. They came over for a couple of really exciting gigs and then pissed off back to the States. With their fantastic LP as well they influenced a lot of the UK new-wave bands. It's a pity they hadn't have because I'm sure that the fanatic UK kids would make better audiences for them. Instead of kids bopping to'em they probably have to put up with a bunch of New York poseurs.

With the HEARTBREAKERS it's been different. They came over for the 'Anarchy In the UK' tour in December and have been here ever since. They settled nicely into the new-wave circuit and the signing with Track must certainly mean that they're here to stay.

I not gonna go on about the history of the band. Everyone knows the Dolls/Television connections, so why should I rabbit on about it. It's not

important 'cause this is 1977 and right now the HEARTBREAKERS are fantastic. The excitement they produce on stage is electric. Johnny Thunders, strutting about the stage ringing out frantic guitar solos. Just power-you know?

All the songs are good, some are classics-'Chinese Rock', 'Pirate Love', 'Goin' Steady', 'Born Too Loose'. Hard rock. Thunders, along with drummer Jerry Nolan, done it in the New York Dolls. They'll just keep on rocking. They couldn't do anything else-no way. They'll be sucessful-'Chinese Rock' is gonna be their first single for Track. If it gets played they're gonna make it, they're what rock'n'roll's all about.

The bass and rythmn guitars are played by Billy Rath and Walter Lure respectively. They're always tight-on a small stage like the Roxy Club or at the halls on the 'Anarchy' tour. Nolan is the best drummer on the new-wave circuit, they can't help being tight.

The HEARTBREAKERS may not tell us to go out and change society but we know what they're all about and they know what they're all about and that's all that matters. If you don't like'em you must be a right lemon.

# VANILLA→

Next over was CHERRY VANILLA accompanied by her keyboard player Zecca and guitarist Louie. They joined by with Stewart Copeland(drums) and Sting(bass) who go under the name of the POLICE(The Police usually play a support set with guitarist Henry Piovani).Vanilla's an ex-groupie,ex-publicity girl for David Bowie and a great rock'n'roller.

Vanilla's songs are light-hearted but tough. Her band are excellent especially piano player-Zecca, who used to be a member of the Jimmy Castor Bunch and Louie, who plays really great all through the set. 'Punk' would make a great single, along with 'I Know How To Hook', 'Tulsa' and the opener, 'Shake Some Ashes'.

All the females are jealous of Cherry especially all the dyke Patti Smith fans. They sit there passing their bitchy comments in her direction but she don't care a shit. She's great-a bird that's honest. I can't help admiring her and that's something from me 'cause I normally can't stand women rockers. Don't fuckin' go see her and start with all that "not relavent to this scene" crap. She's in it for fun so that's why you watch her-for fun. She sold her whole apartment to visit London. So don't forget it-dig her!...and her ↴



WAYNE COUNTY has been over here for about a month now, along with his guitarist, Gregg van Cook. Normally WAYNE creeps about in jeans, jumper and wooly hat but as soon as he gets on stage it's no holds barred. On go the trashy dresses and ripped tights-it's great.

For years I've read about him, then I heard some tapes-'Are You Man Enough To Be a Woman', 'Are You a Boy Or Are You a Girl?', 'Wonderwoman'etc. They were great. Then the single-'Max's Kansas City'76'. Really good stuff.

The good thing about Wayne is that it's not just some drag-queen fuckin' about on stage 'cause the music is great. It's heavier than both the Heartbreakers and Vanilla.

'If You Don't Wanna Fuck Me, Fuck Off' Wayne sings but he also gives the message-if you don't like me, fuck off! Anyone who tries anything gets it back whether it's a gob or a punch. Wayne can definitely handle himself.

Wayne reeks of rock'n'roll. Ok, so he dresses as a woman but so what. He's got a great voice, great band and great songs.

Wayne County-trashy dresses fishnet tights, enormous wigs, Patti Smith impersonations, beautiful body-I love everything about him.



# NEW YORK

Ok, we've all realised that New York rock ain't gonna save the world but what I like about is it's honesty. Let's face it, they don't wanna do anything but get out there and rock. Let 'em get on with it and go and enjoy it. We're living in pretty bad times at the moment and it's great that we've got the chance to see some good time stuff—the New York acts—and the heavy message crew—the Clash, Chelsea, Buzzcocks etc.

The new-wave scene in London at the moment is the best in the world and I welcome the HEARTBREAKERS, CHERRY VANILLA and WAYNE COUNTY to it.

Mark P.

Heartbreakers pics by Erica Echenberg and  
Wayne/Vanilla pics by JILL FURMANOVSKY



JOHNNY THUNDERS - HEARTBREAKERS.

— SNIFFIN'GLUE Still needs good quality THINGS camera, 35mm SLR-Pentax or something. As cheap as possible, Zenith E in exchange. Ring Harry-858 4485 or write to SG with details.

Guitarist wanted for new-wave band. Hope to play gigs soon. Phone Derek-743 0609.

gonna be 'No Future'?... I couldn't believe it when I heard TELEVISION's album 'Marquee Moon'. I havn't even bothered to review it 'cause it's got nothing to do with the 'new-wave'. I can't be blinded by weird guitar runs of off-beat bass runs, no way... the BEASTLY CADS are now called the MODELS. We was going to have an article on them in this ish but were waiting till we've got more space for an interview. Same goes for the CORTINAS. Both bands are excellent... SG7½ was about the four-band gig in Harlesden the other week. It's in a limited edition of 50 (London only)... look out for ALTERNATIVE T T.V.... oh yeah, SUBWAY SECT's set at Harlesden showed that a lot of rehearsing hasn't changed them. They'll still



WAYNE COUNTY AT DINGWALLS.

one of the most important bands around... the new HOT RODS single—'Might Be Lying'—is really good. It's out on April 1st... The BOMP NEWSLETTER says absolutely nothing to me at all. I refuse to become involved with it... mentions to all the good things in the past month—BOYS (Roxy), HOT RODS (Rainbow), DOCTORS OF MADNESS (Tunbridge Wells/Marquee), TOM PETTY (Album & live tape), THROBBING GRISTLE & GENESIS (fun) and SUE CATWOMAN (love) all the other interesting things can be found elsewhere in this here bit of mag... A message from HARRY—"This is my answer to all the wimps who've said to me—and the rumours I've heard—about SG selling out and going commercial. SG is not just a poxy little fanzine which is knocked together after work or college. It is a full time job. It's our life. We've got to live, and to live you've got to make some money. Some people have also bitched about SG carrying ads. Well, ads are a necessity if you want SG to survive. Don't ever forget that we're doing it for you and the music."

# 1977 / WHITE RIOT (CBS)

CLASH-WHITE RIOT/1977(CBS Single).

"White Riot, I wanna riot! White Riot, a riot of me own!".

Yeah, I've been waiting months for this band to release a record. I can't describe the feeling I get from listening to this single. It's so incredible that I honestly believe that it could change the direction of rock music. This single brings rock back to where it should be. Back in the hands of the kids. Kids who have to live in the poxy council estates and grow up into a life of security-a steady job, family and car.

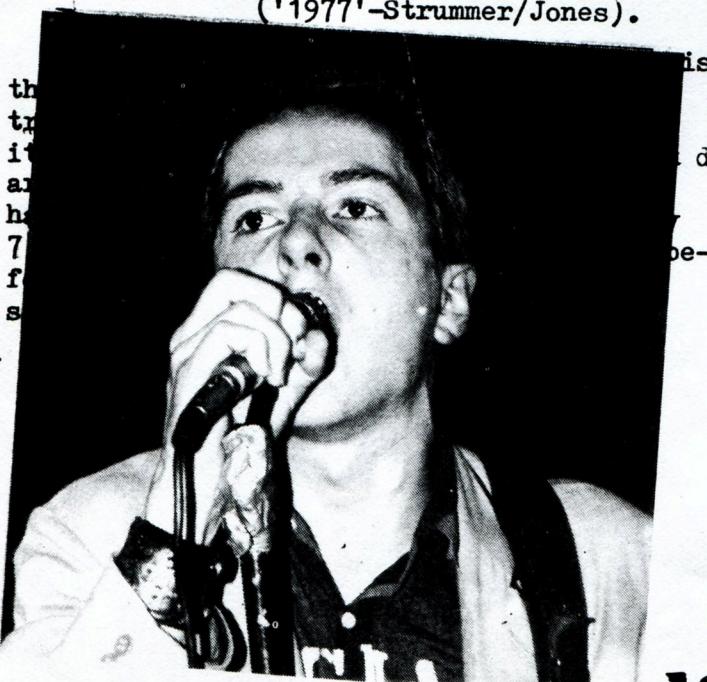
The country's so fucked up at the moment that there's no way out but to start all over again:

"In 1977,  
I hope I go to heaven,  
Been too long on the dole,  
Now I can't work at all,  
Danger stranger,  
You better paint your face,  
No Elvis, Beatles or the Rolling Stones,

In 1977,  
Knives in W.11,  
Ain't so lucky to be rich,  
Sten guns in Knightsbridge,  
Danger stranger,  
You better paint your face,  
No Elvis, Beatles or the Rolling Stones,

In 1977,  
You're on the never-never,  
You think it can't go on for ever,  
But the papers say it's better,  
I don't care,  
Cos I'm not all there,  
No Elvis, Beatles or the Rolling Stones,  
In 1977, in 1978, in 1979, in 1980, in 1981, in 1982, in 1983, in 1984!"

('1977'-Strummer/Jones).



NICK JONES + JOE STRUMMER.



I hope that every kid who buys this single listens to it. Realise that we have got to act now. 1977 is the Queen's jubilee year, well let's make it our year as well. Let's get out and do something. Chuck away the fucking stupid safety-pins, think about people's ideas instead of their clothes. This "scene" is not just a thing to do in the evening. It's the only thing around that's honest and on our level!

SG have been having a go at the Clash recently. Well, I admit that they're the most important group in the world at the moment. I believe in them completely, all I said about them in the past is crap. With this single they've proved that they have been working. Nothing but hard work could produce a sound like they've got.

I can't wait to get the album. It's gonna have 14 tracks and that doesn't included 'White Riot' and '1977'.

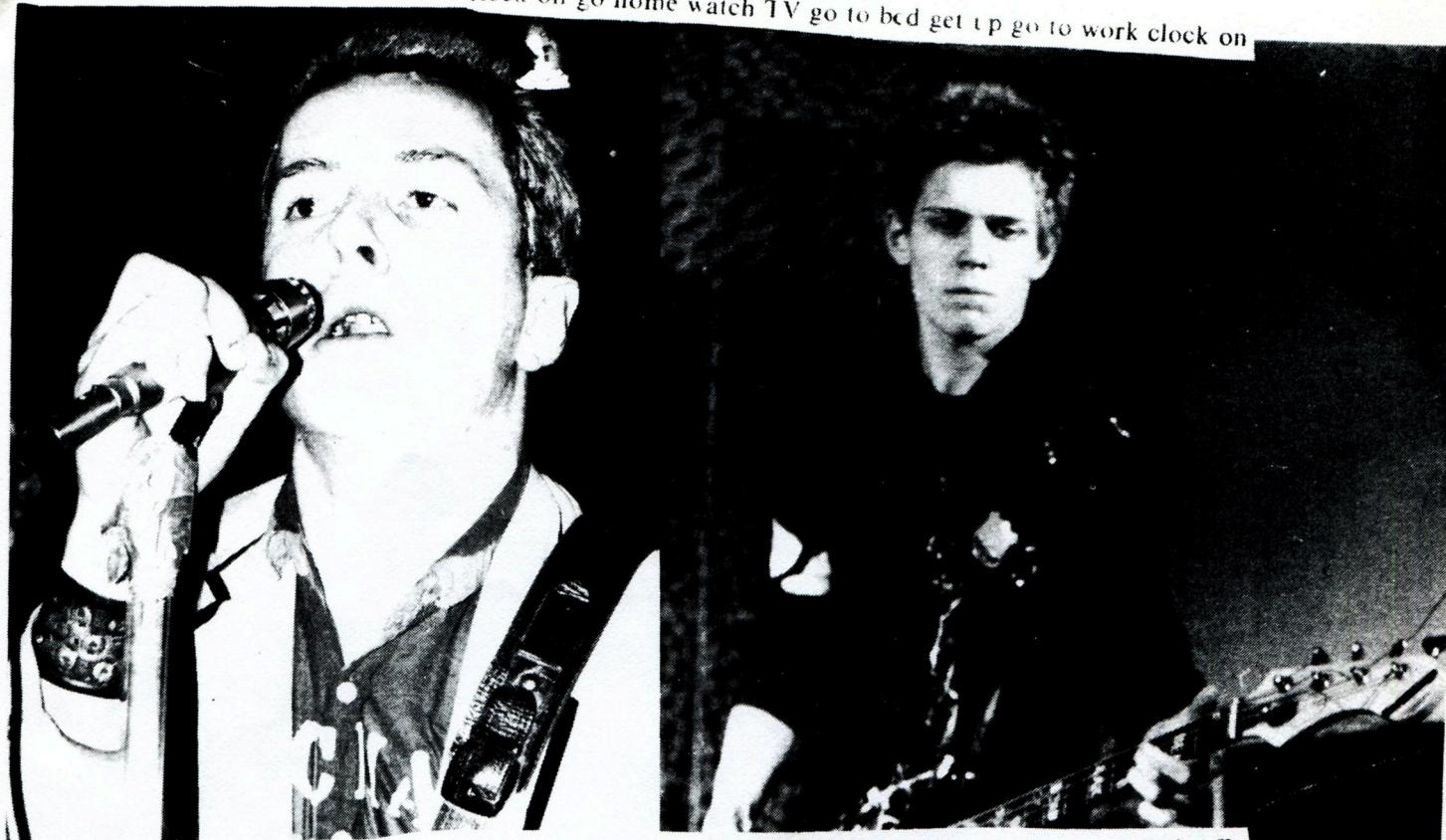
Just go out and create.

Mark P.

ALL CLASH PICS BY H.T. MURLOWSKI.

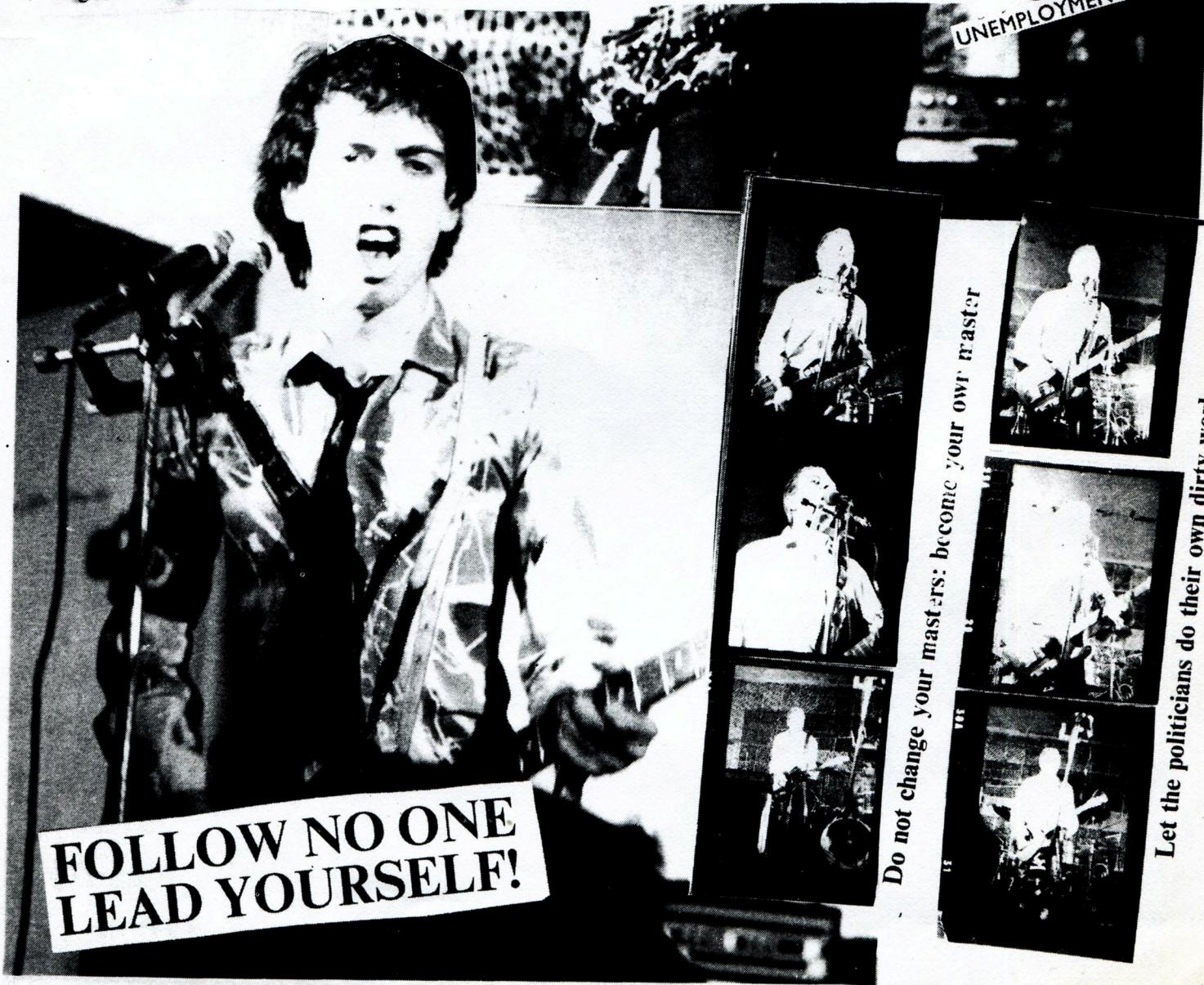
THE CLASH

Get up go to work clock on clock off go home watch TV go to bed get up go to work clock on



Get up go to work clock on clock off go home watch TV go to bed get up go to work clock on clock off  
go home watch TV go to bed get up have your breakfast go to work clock on clock off go home...

UNEMPLOYMENT



Let the politicians do their own dirty work

# REVIEWS

## EATER-OUTSIDE VIEW/YOU(The Label single).

Sorry lads but this single is crap. It's not even good crap, it's just a waste of time. The reason why it's crap is that it was recorded last November when the band weren't very good. They have improved a lot since then and I know that they didn't want this crap released.

Eater need freedom. They should not be tied down to a company like 'The Label' who don't know a thing about the new music, although the producer-Dave Goodman-done a lot of good work for the Pistols. I can't think why he let this single be released.

'The Label' contract ends in November, I think, so the best Eater can do is just keep on playing. If another single has to be released don't let it be 'No Brains'- which I know has been recorded-but make it a live E.P. That would at least show the band at their best.

I'll probably get slashed by Andy with a razor-blade now.

## TYLA GANG-SUICIDE JOCKEY/CANNONS OF THE BOOGIE NIGHT (skydog single)

Sean Tyla's alright really if you don't look at him. This singles a meaty boogie special. Both sides are really heavy.

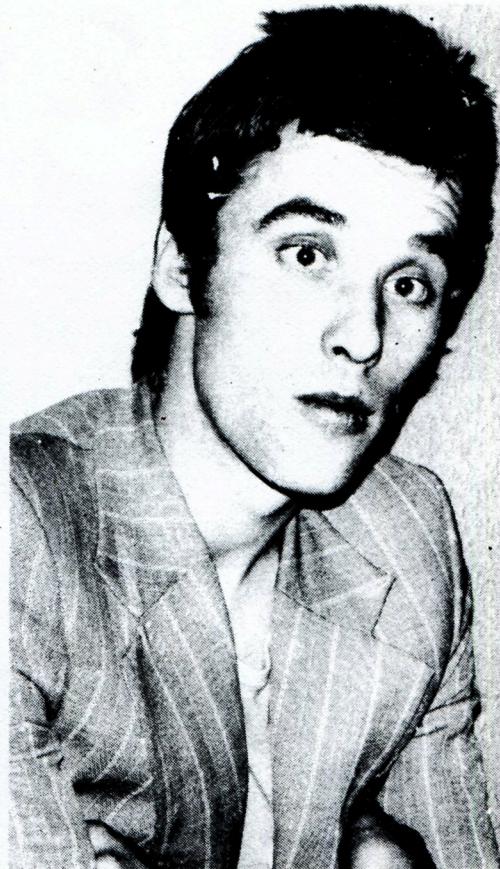
Live, Sean does some great stereo guitar chopping so that the riff goes from side to side of the P.A. but on record it doesn't do it. Which is basically all I can say about this "OK" record.

Don't let people get you down, mate.



KID REED OF THE BOYS. PIC BY H.T.

ALL REVIEWS BY MARK P.



LEW LEWIS. PIC- H.T. MURLOWSKI.

## LEW LEWIS BAND-OUT FOR A LARK/WATCH YOURSELF(UA single)

Lew is a killer live and this single fails to capture the real Lew excitement. On the A-side the band are OK, Lew's harp is OK but the vocals are right out the window. The song is ten times better live.

'Watch Yourself' is a lot better. If he could get this bluesy feel in his own songs Lew would be playing bigger places than the Hope & Anchor. Then again, he's only out for a lark ain't he?

*This guy will rock forever.*

## KID REED OF THE BOYS-I DON'T CARE (NEMS single).

I totally ignored the Boys for about three months and then happened to see 'em at the Roxy a few weeks back. I thought that they were great, especially bassist and vocalist Kid Reed who is a great guy. A piano seems a bit pointless but over all this band are just right.

The single's gonna be out in April. The B-side-which I've only heard live-mentions SG in the lyrics.

I hope you like the picture Duncan.

THE  
Boys.

## DAMNED, DAMNED, DAMNED (STIFF album).

- Side one: Neat Neat Neat/Fan Club/I Fall/Born To Kill/Stab Your Back/Feel the Pain.

Side two: New Rose/Fish/See Her Tonite/† Of the 2/So Messed Up/I Feel Alright.

In the first issue of SG I said that the Damned were great. With this fuckin' album they've made it all worthwhile. All that mucking around, all that honesty. The Damned have made a great album.

The first side is mostly fast stormers. 'Feel the Pain' is a little slower but the power of the band still manages to surprise. Best song on side one is 'Fan Club', the lyrics are the best on the album.

'Stab Your Back' is Rat Scabies quickie. There's a "singalong" version on the back of the single - 'Neat Neat Neat'.

Side two is all fast, not letting up for one moment. 'So Messed Up' has the dummy ending, it's just like it is on stage. The whole noise ends with the Iggy song. It's the most enjoyable "noise" in the world.

The mob are supporting T.Rex on tour around the country. I reckon that'll be good 'cause I really like Bolan. It should be a right laugh.

The Damned will be sucessful, I wonder if they're pleased?

## ULTRAVOX (ISLAND album).

Side one: Saturday Night/Life At Rainbow's End/Slip Away/I Want To Be A Machine.

Side two: Wide Boys/Dangerous Rhythm/The Lonely Hunter/The Wild, the Beautiful and the Damned/My Sex.

This lot are young but I reckon that they're a bit too serious about the music. They're like a cross between the Doctors Of Madness and Roxy Music (not helped by the very Roxy-ish cover). The songs are OK but the music tends to get a bit too weird, probably the violin.

I like this album but I wished I like it more. They're hitting their heads against a brick wall.

## SEX PISTOLS

After signing to A&M the other week the SEX PISTOLS left A&M the other week. They copped £75,000 for doing absolutely nothing. After being dismissed by the company they celebrated in their offices in Oxford St. by swigging lager and chucking lager at a NBC film crew who were hanging around. 20,000 copies of 'No Future'/'No Feelings' - the first A&M single - are sitting in some boring pressing plant doing nothing. The SEX PISTOLS have got one copy - a white label - and it is brilliant. From the "God save the queen" intro to the "No future for me/you" ending it is fantastic. I just hope they find some way of releasing it.

# DAMNED



**BRIAN JAMES - DAMNED.**

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# A 20 YEAR-OLD MARK P.

Welcome to SG8. In this issue we go completely up the wall.

I'm really fed up with the punters on the "scene" at the moment. At the Clash gig in Harlesden there were lots of stupid kids who kept on acting childish by pogoing in front of the stage. They were going completely over the top by punching and kicking each other. It was like being at a fuckin' football match.

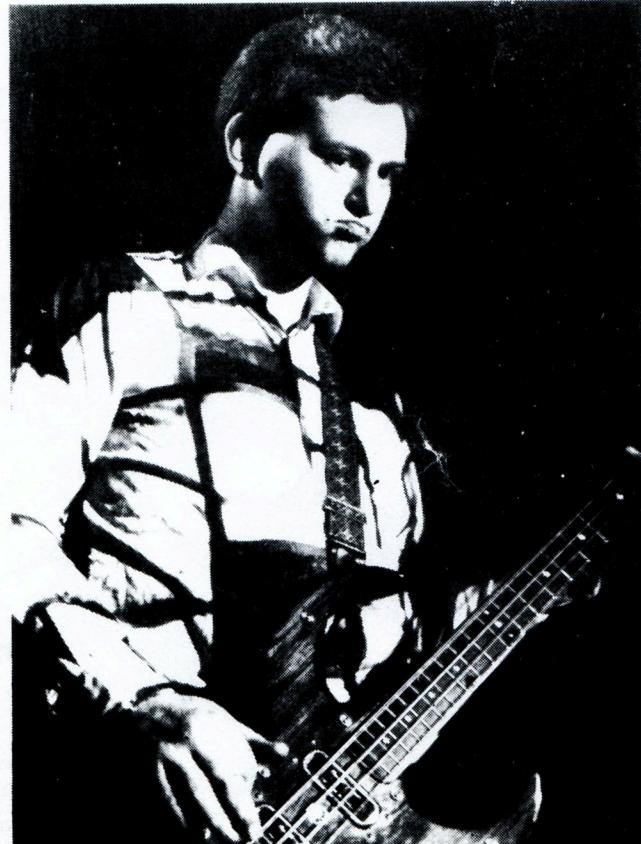
Look, am I getting old (I'm 20 now) or something? There's the Clash on stage, trying to say something, and all the kids can do is beat each other up. We've gotta stick together. If you wanna lay into someone wait till it's a government official or a member of a supergroup. They're the cunts to attack, not other kids who are trying to listen to the same groups as you.

I'll admit, there's nothing wrong with jumpin' around to the bands (I've done it myself) but it's gotta be a bit less enthusiastic otherwise new-wave/punk will be banned forever. I may be talking like an old cunt but perhaps I think to much these days. So what, it's still me that's writing this mag and every word I put my fuckin' name to is honest.

Cause like, there's been a few kids having a go at me. So what, I wrote some things for National Rockstar and the Melody Maker. They printed what I wrote. It was still me, I don't change my style for them!

Enjoy this crummy but always honest mag.

Mark P.



PC BY H.T. MURLOWSKI.

## ESSENTIAL INFORMATION

ALTERNATIVES TO NATO Part 8.

Page 3,4,5: THE JAM?

Page 6: BUZZCOCKS?

Page 7,8,9: NEW YORK INVASION with Heartbreakers, Cherry Vanilla and Wayne County?

Page 10,11: CLASH?

Page 12,13: Reviews?

Page 14: Boring pin-up: -

**SEX PISTOLS**

MARK P: Editor, layout and gobing.

HARRY T. MURLOWSKI: Photograher, business manager and worrier.

STEVE MICK: Bump and grind storys plus laziness.

Others: ERICA ECHEMBERG (Heartbreakers pics), [REDACTED] (big business) and a office on Oxford Street (?).  
+ JILL FOURMANOVSKY PHOTOGRAPHIC ADVISOR.  
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